

ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Sun-Hee J. Kwon

PRESENT POSITION painter, Instructor
of Adult Drawing & Painting at CMA

DATE AND PLACE OF BIRTH: March 19, 1947

CATEGORY/PRIMARY MEDIA: Painting, Acrylic, Xerox-copy of music sheet, maps,
cardboard on canvas

ART TRAINING (Schools, Scholarships, etc.):

M.F.A. School of Art, Kent State University, Kent, Ohio

B.A. School of Art, Hong Ik University, Seoul, Korea

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

- SOLO: 1993 June YE MAIK Gallery, Seoul
1993 April Emily Davis Gallery, The University of Akron, Ohio
1991 Health & Science Center Library, School of Medicine, CWRU, Cleveland
1989 Cleveland Center for Contemporary Art, Cleveland, Ohio
GROUP: 1992 "LIVE DRAW", Demonstrations, Lectures and Exhibition at Emily Davis
Gallery for the students of the University of Akron and the community
1989, '88, '87, '86 MAY SHOW at CMA and many other shows

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

The George Gund Foundation, Cleveland, Ohio

The Cleveland Foundation, Cleveland, Ohio

GTE, Dallas, Texas

The Progressive Corporation, Cleveland, Ohio

BP America, Cleveland, Ohio

Ohio Bell Telephone Company, Cleveland, Ohio

The University Hospitals and many others

* The private collectors
includes Jeanette Dempsy
and Marjory Talalay

AWARDS:

- 1987 Painting of Excellence, Jerry Solomon Gallery, Los Angeles,
California
1983 Best Painting and Purchase Prize, Jewish Community Center,
Cleveland, Ohio

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

For a long time, I had been searching for an answer to a question of the ORIGIN of LIFE. This work was the one of many canvases that I had produced concerning the same topic. As it is true for many of my other paintings produced in the past, in this piece too, I am making an equal presentation (of the co-existence) of joy of life and the inevitability of death.

12.2'90

Dear Tom,

I was at Museum on Friday but took the photos back in order to improve them. ?

As you will see they are not any better but you might still be able to see the progress since you've seen them, especially with the newly finished work. I want to show this two panels to you very much. (I am drawing by using the pieces of maps. Build them up the way I would build the acrylics one layer on another.)

Hope you'd have a time to stop by again ?

I am just very very glad to getting to know you and, Thank you so much for your encouragement.

It means a great deal to me.

Cordially
Sunita

OCT 15 1990

October 11, 1990

Mr. Tom Hinson
11150 East Boulevard
Cleveland, Ohio 44106

Dear Mr. Hinson:

Please accept one more slide of my work in addition to the ones sent in previously.

Since the next a few years of my project is stemming out on this particular work, I feel that it is very important for me to show you this slide.

This work is a starting point of making a human orchard which will consist of multiples of panels, growing around and connected to each other in organic form.

I envision them in four season incorporated with my ongoing study of human anatomy.

I hope that I didn't trouble you very much by sending this extra, and I do hope that you would have sufficient time to make visits to the artists studios in town.

Thank you very much.

Sincerely,

Sun-Hee Kwon

encl:

October 3, 1990

Mr. Tom Hinson
11150 East Boulevard
Cleveland, Ohio 44106

Dear Mr. Hinson:

Thank you for your request of the slides of my work.

As I mentioned to you over the telephone the other day, the first row of slides are over exposed. So please make a note that the colours are washed out, especially of the section that makes use of maps.

The current paintings and prints are an ongoing study which is based on the drawings I have been making of autopsy's at the coronar's and at the gross anatomy class at the Medical school of Case Western University.

Although the theme itself is related to the paintings of the 'Mere Mortal Series' made between 1986-1988, the current works reflect a more intense and direct investigation of the human form from a physiological perspective.

If I could elaborate further on any of these works, please contact me again. Thank you very much.

Sincerely,

Sun-Hee J. Kwon

SUN-HEE J. KWON
13700 Fairhill, No. 414
Shaker Heights, Ohio 44120
Studio (216) 566-9174
Home (216) 791-2362

EDUCATION:

B.A. Hong-Ik University, School of Fine Art, Seoul, Korea

SOLO EXHIBITIONS:

Cleveland Center for Contemporary Art, Cleveland, Ohio, 1989
The In-town Club, Cleveland, Ohio, 1988
Fiori Gallery, Cleveland, Ohio, 1985
Women's City Club Gallery, Cleveland, Ohio, 1989, 1983

TWO-PERSON AND GROUP EXHIBITIONS:

"The May Show", Cleveland Museum of Art, Cleveland, Ohio 1989, 88, 87, 86
"Off the Wall Show", Cleveland Center for Contemporary Art, 1989, 88, 87
"Midyear Show", Butler Institute of American Art, Youngstown, Ohio, 1989, 86
"U.S.A. Major Art Competition, 1987", Jerry Solomon Gallery, Los Angeles, California, 1987
"Governor's Residence Art Collections", Columbus, Ohio, 1987 (catalog)
Spaces, Cleveland, Ohio, Three-person show, 1987
"Warehoused Artists", Summer Gallery, Cleveland, Ohio, 1987
Artreach Gallery, Columbus, Ohio, Two-person show, 1986
"Riveredge Artists", Beachwood Museum, Beachwood, Ohio, 1986
"Painting Invitational", B.K. Smith Gallery, Lake Erie College, Painsville, Ohio, 1986
"Images and Metaphors", Cleveland Center for Contemporary Art, Cleveland, Ohio, 1985
"Artist's Toys", Cleveland Center for Contemporary Art, Cleveland, Ohio, 1984
"Inner Perspectives", Cuyahoga Community College, Parma, Ohio, 1984
"Ohio Art in the New Depression", Kent State University, Kent, Ohio, 1984

PUBLICATIONS:

NOVA, First juried regional slide screening at the Cleveland Museum of Art; from registries in Cleveland (NOVA), Boston (Boston Visual Artists' Union) and Chicago (Chicago Artists' Coalition), 1987

NOVA, Second juried regional slide screening at the Cleveland Museum of Art; from registries in northeast Ohio (NOVA), Tampa, Florida (Florida Center for Contemporary Art / Artists' Alliance, Inc.) and New York (Artists' Space)

NOVA, "Portfolio '83" for the Artists' Directory/Publication, 1983

AWARDS:

Certificate of Excellence, Metro Art, USA Major Art Competition, 1987
Best in Show, Jewish Community Center, Cleveland, Ohio

COLLECTIONS:

The George Gund Foundation, Cleveland, Ohio
The Cleveland Foundation, Cleveland, Ohio
Ohio Bell Telephone Company, Cleveland, Ohio
BP-America, Cleveland, Ohio
Progressive, Cleveland, Ohio
GTE, Dallas, Texas

game ball spinner, only it contains decayed human teeth. Others are arrangements of objects which become a tableau, as in *Death with Training Wheels*, where shoe heels embedded in a sandbox become "tombstones," and atop a polished stone slab, also within the box, a multi-wheeled implement wields a blade that reminds us simultaneously of perennial grasses and the inevitability of the scythe. Still others are puns or "inside" jokes, as in *Ideal Vacuum* where we literally have to peer into an old box-shaped vacuum cleaner with a window to find "Do unto others/as you would/have/them/do unto you" printed on pieces of wood ruler that are glued to a small mirror and surrounded by limp yellow balloons. Whether the balloons indicate an inflated ego or a deflated spirit as a consequence of "sucking it up" under the golden rule, the reflection is upon the observer.

Several of the pieces combine organic with manufactured elements. Of these, *Protection* is particularly intriguing. Sections of a shallow, divided wood box contain honeycombed paper wasp nests. A fragment of shattered wire-framed eyeglasses is poised over a mirror—the object and its reflection becoming a pair of wings. Tiny squares of dried orange peel are pinned in rows inside the lid of the box as if specimens. Indeed, citrus peel is an old-fashioned repellent, but this magical collection has the potency to ward off more than insects.

In *Quiet Duo*, a fringe of straight pins seem to become the legs of a bulbous, faucet-headed creature that looks on at its caged, yet seemingly content, crown-shaped partner which rests on layers of white cloth. In this piece, a sense of possible animation overwhelms our tendency to speculate on the more utilitarian aspects of these objects.

These elegantly combined, mottled, shriveled, and time-polished surfaces do certainly possess the nostalgic quality inherent in found object work. But far beyond this, Fox resurrects souls for the objects he arranges or recreates, and the pieces seem to willingly assume their new functions as tools of contemplation and toys for intellectual amusement.

Price range: \$350 to \$900.

Cynthia Morgan

INDIANA

Richard Nickolson

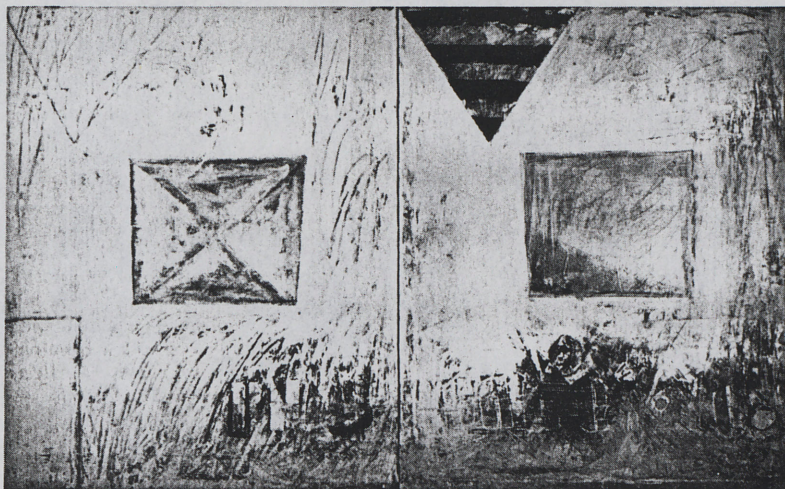
School of Fine Arts Gallery
Indiana University, Bloomington, 812/855-8490

Painter Richard Nickolson made apt reference to Charles Sheeler in the titles of two drawings included in this mini-retrospective of paintings and drawings dating from 1972. Like Sheeler and other American Precisionist painters of the late 1920s and 1930s, Nickolson uses a disciplined, skillful technique of geometric clarity, sharp delineation, and elimination of detail to depict architectural and industrial motifs. Despite the grand scale of their subject matter, the small size of Nickolson's paintings lends his subjects an appealing air of intimacy.

Although Nickolson lives in Indianapolis, a modern high-rise city, he does not depict contemporary urban architecture; instead, his motifs are similar in time-period to those of the Precisionists. Perhaps for that reason his paintings suggest a nostalgia absent in theirs, painted when those structures were new, even futuristic.

Nickolson's vision often seems tied to a specific subject—a cluster of rooftops in Bloomington, Indiana; a distinctive steeple in Alfred, New York—rendered with a particularity that tends to make the subject itself more compelling than the rendering, as in a documentary photograph. In two groups of paintings in this show, however, this overriding sense of place is transcended in favor of a more universal artistic statement. The "Sentinel" series of

SUN-HEE J. KWON,
"OPN (Open
Sesame)," acrylic
and graphite, 60"
x 96", 1989. Photo
by Laura Buck.



1972-74, and another series from 1985-88 depicting the upper sections of industrial towers from a slightly lower perspective, possess a beauty that is as formal as it is illusionistic.

In the earlier series, Nickolson composed dense arrangements of tanks and stacks shown from varying vantage points, and included cast shadows that are as interesting as the massive shapes. In the more recent series, Nickolson was obviously struggling to reconcile realism and abstraction. He used repeated flat accents, often bars of bright color, that simultaneously contradict and underline his meticulous draftsmanship by puncturing illusionistic space—a play of planar against spatial geometry. Moreover, in these new works Nickolson experimented with oddly shaped frames, further emphasizing the objectness of his paintings. Although not totally resolved, these latest works show the artist breaking away from the basically traditional character of his earlier realistic paintings.

Not for sale.

Jean Robertson

OHIO

Sun-Hee J. Kwon

Cleveland Center for Contemporary Art
11427 Bellflower Rd., Cleveland, 216/421-8671

In this show, Sun-Hee Kwon explored the turmoil



RICHARD EMERY NICKOLSON, "Black Morning Tower," oil on canvas, 14" x 12", 1986. Photo courtesy of Patrick King Contemporary Art.

engendered by the confrontation of diametrically opposed perspectives of the world and the relations of the self to the world. On the one hand, Kwon holds the notion that the world resolves into a unity, that all diversity and opposition is an effect of our limited perceptions. The triptych *Flags of Blind, Mute, and Deaf* is predicated on this notion that our senses carry only a little way into the world, that our horizons are so small and bounded that we are, to all intents, truly unable to see, speak, or hear much of the world.

On the other hand, Kwon's conflicted experience of the world and herself leads to the inescapable conclusion that both are multiply divided, constantly realigning and redefining their relations. In her work she attempts to reconcile these jostling perspectives. Seen in this light, these paintings express the notions of unity in diversity, diversity in unity, and the constant state of flux and resulting ambiguity in which these notions are apprehended. Kwon's painting process embodies these concerns. Each painting is built up in multiple layers, beginning with a more or less complex concatenation of ideas and forms which she gradually refines and simplifies until she is satisfied with the result. Traces of the previous layers always remain as indications or memories of the successive events and diverse paths which led to the present surface.

Of the 22 works in this show, four are prints (*Study of Division* #1-4), five are acrylics on paper, and 13 are acrylics on canvas. Of the 13 works on canvas, two are triptychs and four are diptychs. The multiple format works, particularly the diptychs which confirm her fascination with the duplicity of competing desires within the self.

In the diptych titled *72° F.*, the silhouette of a bird is collaged onto each of the two panels. We are left to decide for ourselves whether these are two birds, or if one is the shadow or double of the other. A simple, squarish form in the right-hand panel evokes a cage. The letter "B" appears on both panels, a shape which, according to the artist, approximately translates into the word for "rain" in her native Korean. Two be or not to be . . . free . . . in the rain.

Price range: \$250 to \$4,800.

John Byrum

KANSAS

Experimental Photography

Reuben Saunders Gallery
125 S. Washington, Wichita, 316/264-0572

To be experimental—bold, exploratory, new—is

By HELEN CULLINAN

ART CRITIC

Sun-Hee J. Kwon's paintings contain simple shapes (sometimes recognizable and sometimes not) and letters or words (if you can read them). They're monuments of subtle complexities and layered depths in a quiet key, yet strong and intriguing.

The beauty of the solo show of Kwon's paintings, opening 6-8:30 tonight at the Cleveland Center for Contemporary Art, 11427 Bellflower Rd., is the protracted view of a body of work. It's one of the first times that the center's upper and lower galleries both have been given to a single artist. Included in the ambitious cycle of about 20 canvases done within the year are diptychs and triptychs that accentuate a flow of interrelated forms and content.

Kwon is a native of Korea, graduate of Hong Ik University's School of Fine Arts in Seoul and resident of Cleveland since the mid-1970s. She maintains a studio in the Flats. Within the last very productive year, she has shown at the Women's City Club Gallery and been in group shows at the Butler Institute of American Art, Spaces, the Cleveland Center for Contemporary Art (in its Galleria "A-to-Azizi" collectors' show) and in the May Show at the Cleveland Museum of Art for the fourth time.

Though Americanized, Kwon retains the deeply reflective attitude of her Eastern origins. A logical development of increasing introspection has been a turning from lyrical abstraction toward a subjective vein relating to human experience. Abandoning a long-dominant color-field style, she embarked on her "Mere Mortal" series with the emphasis on frailties and dualities of being, using a vocabulary of objects and symbols. Although not turning to reality in a conventional way, increasingly "I can't look upon painting as separate from human activity," she said.

As one example, Kwon's "Deaf, Mute, Blind" triptych reflects on the vast limitations of the individual, at best, from the perspective of time and the cosmos. Using flag

View from the East remains



Sun-Hee J. Kwon, with part of her "Deaf, Mute, Blind" triptych.

PDALUCI WILLIAMS

objects, which Kwon still mostly avoids, she nevertheless paints the title words in the picture as acceptably tactile forms.

Kwon will give a gallery talk on her work at 2 p.m. Oct. 14. Her show will remain for viewing through Dec. 1.

OPENINGS: "National Furniture

"El Dia de los Muertos" (All Souls' Day) is the timely focus of a show of clay, wooden and papier mache figures and other Mexican folk art opening from 6 to 9 tonight at the Folkarte Gallery, 2026 Murray Hill Rd. (through Nov. 5).

AND MORE: Human relationships, disjointed imagery and narratives prompted by "the trouble in the world" are central to the exhibition premiering from 5 to 9 tonight at Spaces, 1216 W. 6th St. Included are paintings by Cleveland artist Caroline Anderson and Caesar Citrato of Chicago, and lithographs by Barry Chern of Columbus (through Oct. 27). Spaces will present a performance event on world problems by the Austin, Texas, "Seemen" group at 8 p.m. tomorrow. Call for reservations.

New paintings — and new psychological bombshells — by Scott Miller will premiere from 9 to 11 tonight in the Aquilon nightclub gallery at 1575 Merwin Rd. in the Flats. The show presents about 20 oils in which stylized muscular types with strange mutations mirror states of anguish and conflicts of human existence (through Nov. 23).

artists. Hanna. B. P. L. Eleanor

Paintings by Stacey Lorence can be seen at the Studio Gallery, 2271 Professor Ave., Tremont, from 5 to 10 tonight (opening reception) and noon to 5 p.m. tomorrow and Sunday. Lorence derives her coloristic harmonies of movement from natural forms. She is a 1981 graduate of the Cleveland Institute of Art.

THE PLAIN DEALER, FRIDAY, OCTOBER 6, 1989

— AMUSEMENTS —

PLAYHOUSE
SQUARE
CENTER

PALACE THEATRE

Except Where Indicated

ATLANTA SYMPHONY
ORCHESTRA

Next Wednesday WCLY
7:30pm • \$27-\$20 95.5 FM

GEORGE BENSON &
THE YELLOW JACKETS

Next Thursday
7:30pm • \$20

PAUL ANKA

Fri., Oct. 20 • 8:00pm
State Theatre
\$24, \$21, \$18

VISUAL ARTS

Shows break ground at gallery

Artreach, a non-profit, community arts organization with a gallery at 8-12 E. Lincoln St., is dedicated to promoting contemporary art by Midwestern (especially Ohio) artists.

Over the years, it has established itself as a first-rate gallery for avant-garde and experimental art. It has been particularly successful with its Contemporary Artists' Series, presenting a juried two-artist exhibition seven times a year.

Those exhibitions are challenging, often controversial and stimulating. The current one presents abstract paintings by Sun-Hee Kwon of Shaker Heights, Ohio, and a site-specific installation by Jonathan Gilbert of Columbus.

GILBERT IS well-known in central Ohio, where his sculptures are seen in such exhibits as the annual Heritage Village Sculpture Show and the Columbus Art League Show. His work is also in private collections and public places such

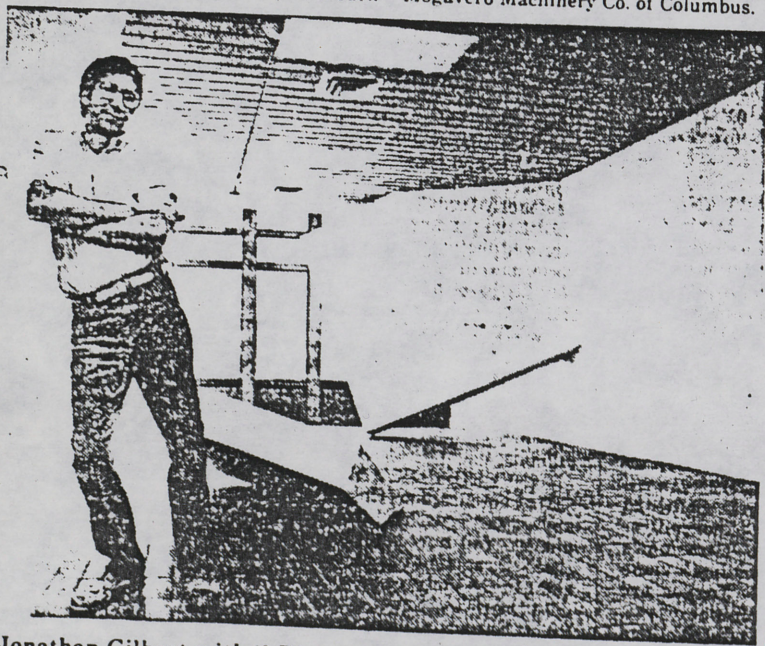


Jacqueline Hall

ART

as the Department of Water Works on Rt. 33.

His installation at Artreach, *3 Planes; a Maquette*, was built specifically for the space. It has two blocks and a laser beam creating illusionary planes. The laser equipment came from a \$1,000 grant from Mogavero Machinery Co. of Columbus.



Jonathan Gilbert with '3 Planes; a Maquette' Dispatch photos by Joe Pastorek

By daylight, the installation is austere, with the whiteness of the blocks relieved only by the moving red finger of the laser beam. This creates either a continuous red line on all the vertical surfaces of the white painted gallery or a blood-like drop crawling against gravity around the room, depending on the velocity of the laser machine.

At first glance, the two blocks, made of dry wall, seem basic and straightforward. Then the eye catches the smaller one in its slanted position, with one corner disappearing into the floor. Your attention is aroused.

Questions arise: Does the corner of the block really penetrate the floor? Was the latter built after the block had been put in position?

THEN YOUR attention is diverted to the large block seemingly balanced on one of its corners, leaning against the wall and penetrating the ceiling. The large block does go through the dropped ceiling but the small block does not penetrate.

Once intrigued by these questions, you notice the angles of the different planes and corners of the blocks. Most are not 90 or 45 degrees but 7 to 10 degrees, which is far more unsettling. With the large block, that slight angle is disconcerting to the point of discomfort: The piece appears ready to tip over.

The tilted planes play against another more subtle one produced by the laser beam. At night, that cockeyed architecture has a sense of mystery.

Sun-Hee Kwon's paintings, part of the series "The Mortal and the Flower," do not need the shadows of night to look eerie. Reduced to a minimum of shapes, mainly the outlines of a man's head and torso; words scratched randomly over the painted surface and, occasionally, the vague shape of an amaryllis, the images are elusive and haunting.

Kwon was born in Korea and studied at the Hong Ik University in Seoul and the Cooper School of Art in Cleveland. She is fascinated by post-World War II French literature — the writings of Camus, Malraux and Sartre and their existentialist theories. "Death is an unavoidable condition," she says. "It is the opposite of life,



Sun-Hee Kwon and *The Mere Mortal Series, Op. 414 — Amaryllis*

but I don't see why it can't be bright. I want to represent the idea of death but not in (a) dark (palette)."

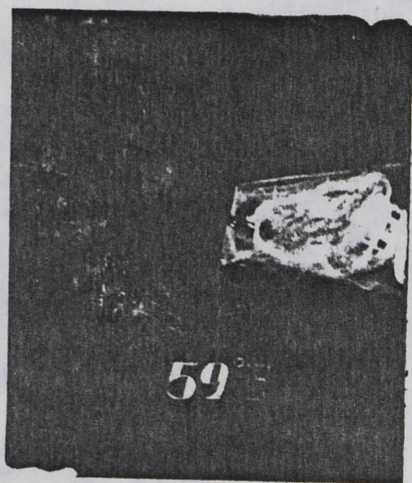
AND HER paintings are intensely colored with bright, almost psychedelic hues. Even the mainly black *The Mere Mortal Series, Op. 47* is brought out of darkness by an intense orange outline of the human figure.

Among the words scratched at random on the paintings are "Poulenc" and "Valdi" — stressing the importance of music in the artist's life. "Both words and music are the powerful resources for my living and creativity," Kwon writes in her artist's statement.

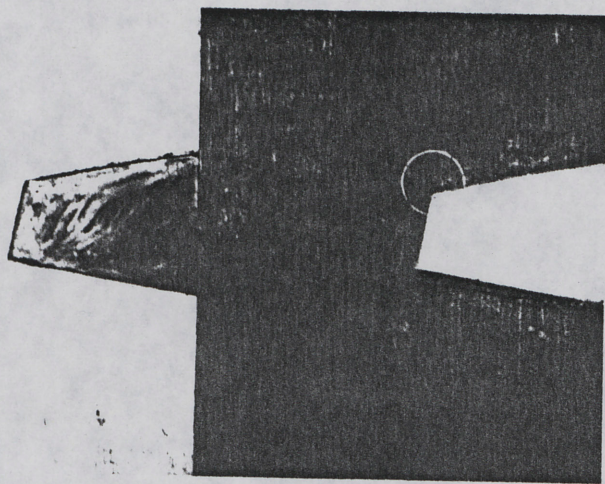
Her affinity for color helps her translate those intangibles into strongly visual experiences that occasionally, as in *The Mere Mortal Series, Op. 414 — Amaryllis*, radiate with a strange spirituality. There, the amaryllis, symbol of the ephemeral quality of life, is represented only by its thin stem. But it is so bright and luminous that it suggests hope rather than oblivion.

Jacqueline Hall is art critic for The Dispatch.

The exhibit will continue through Dec. 26. The Artreach Gallery is now open from 6 to 9 p.m. Wednesday through Friday, from 11 a.m. to 5 p.m. Saturday, and from 1 to 5 p.m. Sunday.



Sun-Hee Kwon, 59 *F Unidentified Smile*, 1989, 48" x 126" Photo: Laura Buck.



The Center at the Galleria

Athena Tacha: New Work (1986-89)
8 September-4 November



Athena Tacha, *Ginkgo #2*, 1989, dry-leaf collage, 23" x 29."

According to Thalia Gouma-Peterson, at the College of Wooster, "Athena Tacha, born and educated in Greece, shares with her ancient ancestors

the intensity of the quest for order. Her art has been an expression of her need to impose 'an order on the flux of the physical and psychological experience'."

Science and art is not an unlikely coupling when realized by the nationally-recognized Oberlin, Ohio artist Athena Tacha, acclaimed for her outdoor public sculpture and its careful integration of site, form, and theme.

Consistently throughout her career, Tacha has maintained a deep-seated interest in nature and natural or theoretical sciences. Geology, fluid dynamics, cosmology, quantum mechanics—these are the disciplines that have traditionally challenged and enriched her inquisitive nature and directly informed her work. More recently, the artists has been investigating a new branch of scientific knowledge—the science of dynamic equilibria—frequently called the science of chaos. This new discipline offers a way of seeing order and pattern where formerly only the random or the erratic had been observed, as for example in the mathematically irregular forms of mountains.

Tacha responded intuitively to the premise of chaotic phenomena, recognizing similar parallels underlying the formal rhythms structure in her own work. Tacha's sculptures, as noted by art historian Thalia Gouma-Peterson who has written an essay for the catalogue accompanying the exhibition, flow in "unhomogeneous rhythms, regular only in their irregularity, growing like ivy in the woods, fluctuating like a swarm of insects." Conceived in an asymmetrical pattern, their order only became apparent when physically experienced by the spectator.

In addition to color photographs and drawings of executed commissions, the Center's exhibition will feature new works of a private nature—small sculptures constructed from the most humble of natural forms, such as pine cones, Italian acorns, and abalone shells. Of special interest is the site-specific installation, commissioned by the Center for its sculpture gallery.

Prepared by Pamela S. Runyon for the Cleveland Center for Contemporary Art.

Cleveland Center for Contemporary Art, Bellflower Rd., 11427 Bellflower Rd., University Circle, Cleveland OH 44106, (216)421-8671. Hours: Tues.-Fri. 10-5; Sat. 11-4. Galleria, E. Ninth St. & Sinclair, Cleveland 44114, (216)241-2010. Hours: Tues.-Sat. 10-8; Sun. 11-6.

The Center on Bellflower

Sun Hee Kwon: Paintings and Works on Paper
6 October-1 December

"Painting is a complex entity; everything is in flux. As soon as a Form is painted on canvas, it is immediately removed from what it was because in the process of creating that image, a transformation takes place—both with the artist and with the reality of the art itself."

--Sun Hee Kwon

Like all of mankind's humanistic endeavors, the new works by Cleveland artist Sun Hee Kwon relate to the world and its inhabitants. Kwon wants her paintings to be representative of real life. Consequently, she makes no effort to "correct" any "mistakes," but instead allows these false starts to peek through multiple layers of paint. "Such remnants," notes the artist, "make my work more alive. Everything I do, read, listen to, and see interacts together. I filter these elements to find their essence, and then seek a concise realization of that substance."

Kwon relies on a simple image and an implied duality of content and form to convey these "distilled entities," which are beautifully rendered in acrylic paint and graphite. Words are also an integral component of Kwon's work, often inspiring or generating a particular painting. They are written directly onto its surface, and underscore the dichotomy of imagery versus text.

In addition to works on paper, the Center's exhibition will feature a new triptych and several series of diptychs. One work, entitled *Rose B*, which is part of Kwon's initial series, depicts a deep red rose, painted against a dense ground of black and green, its companion panel is layered in white, with the rose transformed into the movement of its petals.

Kwon is now starting a new series which draws its source from the big apple itself—New York City. As explained by the artist, "New York is the kind of city that elicits complex feelings and reactions. I'm not trying to be negative, but I want to contrast the sleekness of New York's facade, with what is really happening behind it."

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

MAY 89

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Sun-Hee J. KWon PRESENT POSITION Painter

DATE AND PLACE OF BIRTH: March, 19, 1947 Korea

CATEGORY/PRIMARY MEDIA: Painting, Drawing

ART TRAINING (Schools, Scholarships, etc.):

B.A. Hong Ik University, School of Fine Art, Seoul, Korea

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

Solo: Cleveland Center Contemporary Art, Cleveland, Ohio 1989
The Intown Club, Cleveland, Ohio 1988
Flori Gallery, Cleveland, Ohio 1985
Women's City Club Gallery, Cleveland, Ohio 1989, 83
Two- or Group: The May Show, Cleveland Museum of Art, 1989, 88, 87, 86
Midyear Show, The Butler Institute of Art, Youngstown, Ohio 1987
U.S.A. Major Art Competitions 1987, L.A. 1987
SPACES, Cleveland, Ohio 1987
B.K. Smith Gallery, Lake Erie College, 1986
KENT State University, Kent, Ohio 1984

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

The George Gund Foundation, Cleveland, Ohio
The Cleveland Foundation, Cleveland, Ohio
Ohio Bell Telephone Company, Cleveland, Ohio
BP America, Cleveland, Ohio
Progressive, Cleveland, Ohio
GTE, Dallas, Texas

AWARDS:

Certificate of Excellence, Metro Art, U.S.A. Major Art Competition 1987
Best in Show, Jewish Community Center, Cleveland, Ohio

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

My painting is a synthesis of the different parts of life,
such as the co-existence of duality, the tangibles and intangibles,
music, words.....
Words are objects.
The objects of minds.

Art work is in flux like anythingelse in life, could never be
perfected, however, my obsession is to be simple and concise
to its essence.

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: SUN-HEE J. KWON

PRESENT POSITION PAINTER

DATE AND PLACE OF BIRTH: March, 19. 1947 KOREA

CATEGORY/PRIMARY MEDIA: PAINTING, WORKS ON PAPER, DRAWING
acrylic/canvas/papaper

ART TRAINING (Schools, Scholarships, etc.):

B.A. Hong-Ik University, School of Fine Art, Seoul, Korea

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

The May Show, Cleveland, 86, 87, 88

Governor's Mansion, Columbus, Ohio 87

SPACES, Cleveland, Ohio, 87

Artreach Gallery, Columbus, Ohio 86

B.K. Smith Gallery, Lake Erie College, Painsville, Ohio, 86

Cleveland Center for Contemporary Art, Cleveland, Ohio 85

Kent State University, Kent, Ohio, 84

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

The George Gund Foundation, Cleveland, Ohio

The Cleveland Foundation, Ohio

Ohio Bell Telephone Company, Cleveland, Ohio

Sohio, Cleveland, Ohio

Progressive, Cleveland, Ohio

GTE, Dallas, Texas

AWARDS:

Certificate of Excellence, Metro Art, U.S.A. Major Art Competition 1987

Best in Show, Jewish Community Center, Ohio

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

My Painting is a visualized journal of my life.

"the bowels of the earth and the striving for elevation and eternity- anxious to bring together all of the dimensions of man, working without respite to elaborate a global vision of existence in which the outer and the inner, the visible world and hidden being, instead being in conflict, could coexist without excluding each other, interpenetrate each other and exchange their riches, thus allowing man to renounce nothing of what he is. "

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 87

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Sun-Hee J. Kwon PRESENT POSITION painter
DATE AND PLACE OF BIRTH: March, 1947 Korea
CATEGORY/PRIMARY MEDIA: Painting, Drawing, Acrylic/canvas/paper
ART TRAINING (Schools, Scholarships, etc.): B.A, Hong-Ik University,
School of Fine Art, Seoul,
Korea

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

One-Person: Artreach Gallery, Columbus, Ohio 1986
Fiori Gallery, Cleveland, Ohio, 1985
Cuyahoga Community College, Cleveland, Ohio 1984
Women's City Club Gallery, Cleveland, Ohio 1983
Juried : May Show, Cleveland Museum of Art, Ohio 1986
Cleveland Center for Contemporary Art, Cleveland, 1985
Kent State University, Kent, Ohio 1984
Invitational: Beachwood Museum, Beachwood, Ohio 1986
B.K. Smity Gallery, Lake Erie College, Painesville, 1986
Cleveland Center for Contemporary Art, Cleveland, 1985

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

The George Gund Foundation, Cleveland, Ohio
The Cleveland Foundation, Cleveland, Ohio
Ohio Telephone Company, Cleveland, Ohio
Sohio, Cleveland, Ohio
Progressive, Cleveland, Ohio
GTE, Dallas, Texas
private collections

AWARDS:

Best in Show and Special Purchase
J.C.C., Cleveland, Ohio

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

"The Mere Mortal Series Opus 47" is a piece from the Series "THE MORTAL and THE FLOWER". I have started working on this series since May, 1986 which will continue the rest of my life.

These are of introspective and autobiographical works.

Later years, extroversion might take over the theme---or, there might be the integration of both.

In this particular piece "Op.47", I am dealing with feeling of loss, absurdity, two selves,—one is described as an empty coat,—etc.

But at the end, I am leaving with a Hope.

My Major concern for the works is the content and the clarity of the idea.

In my work, I try to see the colors as to the resources of light and dark rather than chromatics.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 86

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: SUN-HEE J. KWON

DATE AND PLACE OF BIRTH: MARCH 19, 1947, KOREA

PRIMARY MEDIA Painting, Drawing

ART TRAINING - Schools, Scholarships, etc.:

B.A. Hong Ik University, School of Fine Art, Seoul, Korea
Cooper School of Art, Cleveland, Ohio

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

One-Person Show:

Fiori Gallery, Cleveland, Ohio 1985

Cuyahoga Community College, Cleveland, Ohio 1984

Women's City Club, Cleveland, Ohio 1983

Garden Center Greater Cleveland, Ohio 1979

Juried Show: Cleveland Center for Contemporary Art, Ohio 1985

Juried Show: Kent State University, Kent, Ohio 1984

Invitational Show: B.K. Smith Gallery, Lake Erie College 1986

Cleveland Center for Contemporary Art, 1985

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

The Cleveland Foundation, Cleveland, Ohio

Ohio Telephone Company, Cleveland, Ohio

Sohio, Cleveland, Ohio

GTE, Dallas, Texas

AWARDS:

Best in Show and Special Purchase
J.C.C. Cleveland, Ohio

PRESENT POSITION:

Painter

.....
We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

Sun-Hee J. Kwon

Photographs

Permalife
85% COTTON CONTENT

Sun Hee Kwon

Polaroids

25% COTTON CONTENT

Permalife



10017225500-0 Sun Hee Kwon
May Show Record)



Another bad photo .

10017225500-0 Sun Hee Kwon
May Shaw Records



A way
out of focus.

10017225500-0 Sun Hee Kwon
May Show Records



1001722500-0

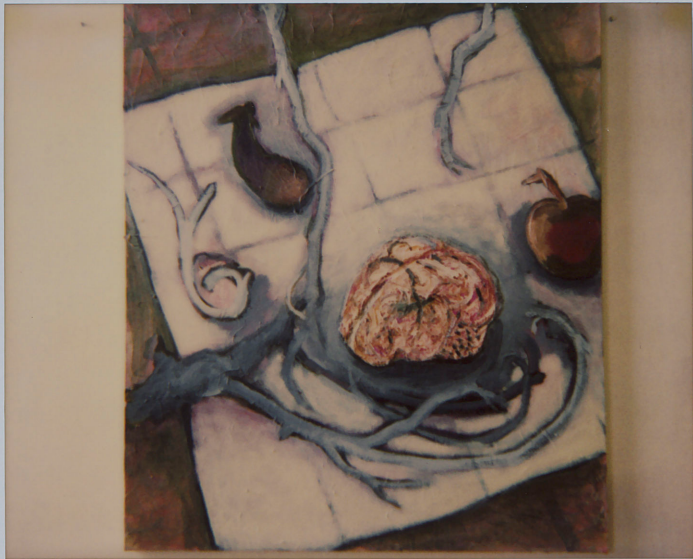
Sun Hee Kwon.
May Show Records



I've finished this pty. Today.
The photo was taken a little before
the completion. 12-2'90

10017225500-0 Sun Hee Kwon
May Show Records

Sun Hee Kwon



this panel
Have worked further since
you saw it. Now it's looser.

Son Heekwon

10017225500-0

May Show
Records



10017225500-0 Sun Hee Kwon
May Snow Records



10017225500-0 Sun Hee Kwon
May Show Records